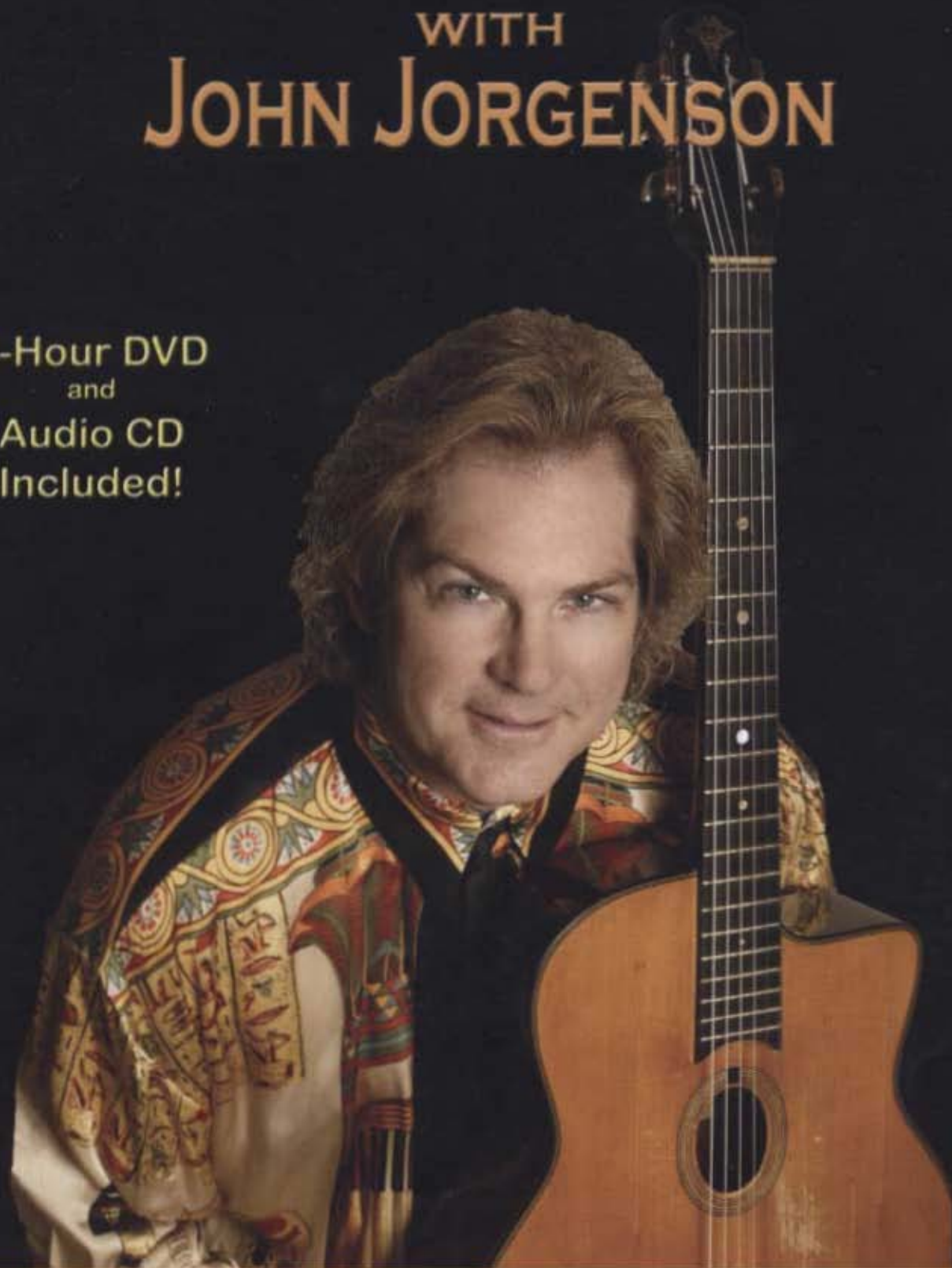


INTERMEDIATE

GYPSY JAZZ GUITAR

WITH
JOHN JORGENSEN

2-Hour DVD
and
Audio CD
Included!



FLATPICKING GUITAR MAGAZINE PRESENTS

INTERMEDIATE GYPSY JAZZ GUITAR

**TAUGHT BY
JOHN JORGENSEN**

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FORWARD

Flatpicking Guitar Magazine is proud to present *Intermediate Gypsy Jazz Guitar*. This is the second volume of John Jorgenson's instructional series on Gypsy jazz guitar. We are honored to have John, one of the true American masters of the Gypsy jazz style, as the instructor in this series. Those who have worked with the first book in this series, *Intro to Gypsy Jazz Guitar*, know that John's great enthusiasm for this style of music is both exciting and infectious. Many who have worked with *Intro to Gypsy Jazz Guitar* have sent us comments regarding John Jorgenson's amazing guitar skill, his easy-to-follow teaching approach, and his well organized teaching method. You can expect more of the same in this volume.

We have also received many positive comments regarding the presentation and format of *Intro to Gypsy Jazz Guitar*. Customers have felt that John's inclusion of Brad Davis as the "student" on the DVD made the video portion of this package easy to follow and that the addition of a detailed book and audio CD as companions to the 2-hour DVD were extremely helpful aids in the study of this material. We have maintained the same format here in this *Intermediate Gypsy Jazz Guitar* instructional package.

Whereas *Intro to Gypsy Jazz Guitar* focused mostly on the theoretical foundation of the Gypsy Jazz guitar style, *Intermediate Gypsy Jazz Guitar* continues the learning process by presenting you with characteristic Gypsy style licks and techniques that are based on the arpeggios and patterns taught in the first volume. John presents this material in a very systematic learning method by first teaching simple licks and techniques and then gradually building to more complex material. In studying the left and right hand techniques and ornamentations presented in this volume, you will gain an understanding of how to play the guitar with the Gypsy "accent." Working with the rhythm practice tracks that have been provided with both volumes, while practicing the material from volume one in combination with the material presented here in a free-form improvisational style, will allow you to improve your improvisational skills and prepare you for volume three of this series, *Advanced Gypsy Jazz Guitar*.

I hope that you enjoy the material presented here, learn a lot, and have fun!

Dan Miller
Editor and Publisher
Flatpicking Guitar Magazine

INTRODUCTION/ACKNOWLEDGEMENTS

Hello everyone, welcome to Volume 2 (*Intermediate Gypsy Jazz Guitar*)! Guitarists have been asking me since Volume 1 (*Intro to Gypsy Jazz Guitar*) came out last year when the next one would be ready, and it is finally here. Over the past year I have had the chance to get out around the country (and world!) and meet so many others like me who love Gypsy jazz. I want to thank all of you for helping spread the word about this cool music, and for all the encouragement I have gotten about this DVD series. I am very happy to share what I have learned over the years, and am excited to see where all the young guitarists will take Gypsy jazz in the future.

Thanks go again to Brad Davis, who learned how to play this music so quickly that he toured with me last year and did a great job. Brance Gillihan shot the instructional footage, and edited the opening video clip of "J'Attendrai" as well as authoring and editing the whole DVD, and what a great job he did too. Rusty Russell took the cover shot, and Dan Brick shot the footage from Paris when I still had dark hair from playing Django in *Head in the Clouds*.

Major, major thanks go to Dan Miller for his tireless efforts, compiling, editing the text, layout work, and gentle prodding for me to get my parts finished. This entire series would not happen without Dan's hard work and dedication to the readers. Thanks is also due to Richard Hendlin, of Solana Beach, California, for his proofreading work.

I would also like to thank Kristy Wiehe, Jim Cowan, Adrian Bagale and David Gartland from Saga, Alain Cola from Dell'Arte, Rick Shubb, Nick Lehr, Chris Middaugh from Schertler, Trish Galfano, and my excellent bandmates Charlie Chadwick, Stephan Dudash, Gonzalo Bergara, Brad Davis, Doug Mattocks, Raul Reynoso, Dick Hardwick, Bryan Sutton, Andy MacKenzie, John Wheatcroft, Tania and Sandra Differding, The Nashville Chamber Orchestra, Don Hart, Paul Gambill, and all the others who helped make the last year one of the best.

John Jorgenson
June 2005
Nashville, Tennessee

AN INTERVIEW WITH JOHN JORGENSEN

What is Gypsy jazz?

Gypsy jazz in general is music in the style of Django Reinhardt, Stephane Grapelly and the Quintet of the Hot Club of France. The lineup of this group that first recorded in 1934 consisted of guitar and violin as the lead instruments, with 2 more guitars and a string bass as the rhythm section. This was highly unusual for the time, as jazz had been played more with horns for lead instruments, and drums, piano and/or banjo and string bass or tuba as the rhythm section. To have a jazz ensemble made up entirely of string instruments was innovative and elegant, and Reinhardt and Grapelly were the first non-American jazz musicians to really be recognized and influential.

Reinhardt and Grapelly were influenced some by the American violin/guitar duo of Joe Venuti and Eddie Lang, but the biggest influence on Django musically was Louis Armstrong. Django was already a prodigious musician with uncanny skill on the banjo-guitar at an early age, and earned money as a teenager accompanying Musette accordionists live and on recordings. After injuring his left hand in a fire in his caravan in 1928 at age 18, Django developed a whole new technique on the guitar while recuperating, mainly using his index and middle fingers, as the others were permanently pulled back by the burned tendons.

In a relatively short period of time Django was again out playing, sometimes with his brother Joseph accompanying him, and caught the attention of Emile Savitry who played for him a 78 record of Armstrong's "Dallas Blues". Django was fascinated with this new American jazz, and quickly adapted many of Armstrong's phrases and rhythmic feels to his guitar. Django's gypsy heritage had already imbued his music with a fiery passion, and the addition of the jazz elements created a whole new style of music, now called Gypsy jazz.

Grapelly's influence on the development of this style is equally important. His flawless intonation, highly melodic improvisational style and elegant swing perfectly balanced Reinhardt's wildly virtuosic playing and the natural competition between these two soloists drove each of them to new heights. In many early reviews of the QHCF's recordings and concerts, Grapelly often got more kudos than Django.

The music that the QHCF made was heard around the world thanks to the 78 records of the day and of course radio. This exotic, swinging combo caught the attention of many future guitar and violin stars and showed that swing could be played on string instruments as well as on horns. Influences for the QHCF can be easily heard in the music of Bob Wills and his Texas Playboys, seminal electric jazz guitarist Charlie Christian, pop guitarist and inventor Les Paul, Nashville stalwart Chet Atkins, bluegrass guitarist Clarence White, mandolinist David Grisman, champion fiddler Mark O'Connor, the list could go on and on—nearly every guitarist and violinist since owes a big debt of gratitude to the pioneering work of Django, Stephane and QHCF.

Today Gypsy jazz music is still very much alive, and has had a thriving scene in Europe for years, thanks to artists like The Rosenberg Trio, Bireli Lagrene, Romane, Angelo Debarre, Dorado Schmidt, Fapy Lafertin, Rafeal Fays, Serge Krief, Boulou and Elios Ferret and Jimmy Rosenberg. There are many festivals in Germany, England, Holland, Norway and France featuring Gypsy jazz music. In London there is a club called Le Quecumbar that features Gypsy jazz every night.

The American scene is a little behind Europe, but coming on strong in the last few years. Now there are Django festivals in New York, San Francisco, Chicago, Philadelphia, and Seattle, and lots of gypsy jazz players and bands. Seattle has a thriving scene including Pearl Django and Micheal Horowitz, and other pockets around the country are cropping up including Alphonso Ponticelli in Chicago, Raul Reynoso, Club Django and the Hot Club of San Diego in Southern California, the Hot Club of San Francisco in Northern California, The Hot Club of Philly, Arizona, Minnesota—you name it and there is probably a Hot Club of... and lest we forget our neighbor to the North, there are also big contingents in Montreal and Toronto.

Once you know the sound of Gypsy jazz, you will start hearing it often in films and television. It seems to always lend a light, swinging elegance to the ambience whenever it is played, and if the current interest level is any indication this music will always be bringing new recruits to the fold!

From a musician's perspective, what are some characteristics of the Gypsy jazz style that help define it? (In other words, if a musician from a different genre had never heard Gypsy jazz, what would you tell them about it rhythm, chords, soloing, etc. that would help him understand what it is all about?)

Gypsy jazz is characterized in part by the rhythmic feel, which is more of a 2 beat feel in faster songs and a 4 beat in the slower ones, but the rhythm is always driving and insistent. The style that the rhythm guitar plays is called "Le Pompe" and always has a strong back-beat. The melodies are very romantic and rhapsodic, with virtuosic flourishes from both the guitar and violin. The solos stay mostly in the Swing-era harmonic content, in other words they don't use a lot of the altered extensions but stay a little more "inside" than bop, which came next in the jazz evolution. The gypsy element is especially prominent and more obvious in minor key songs like "Dark Eyes" which comes from an old gypsy folk melody. Minor 6th and diminished chords and arpeggios are used liberally, and one rarely hears a minor 7th chord unless it is used as a passing chord.

When did you first hear Gypsy jazz?

I got my first recording by Django and the Quintet of the Hot Club of France in about 1979, and just couldn't believe how amazing the sound of the group was, how much they swung, and what a tone Django got from his guitar—unlike any other I had heard!

What was it about the music that led you to dive into it with such enthusiasm?

I think what captured me most was that Django played the acoustic guitar in a way that made it seem limitless, and almost more like the electric guitar in terms of sustain and expression. Again the tone of his guitar was amazing, and the way that the whole Quintet sounded so fresh and alive, as if had been recorded last week instead of 50 or 60 years ago! As I had originally played the electric guitar, I wanted to learn how to play the acoustic guitar with the same sort of drive and virtuosity as Django, and I thought it would be an amazing vehicle to express myself through this high-energy acoustic chamber jazz. Plus it is always challenging, and constantly stretches my abilities and imagination.

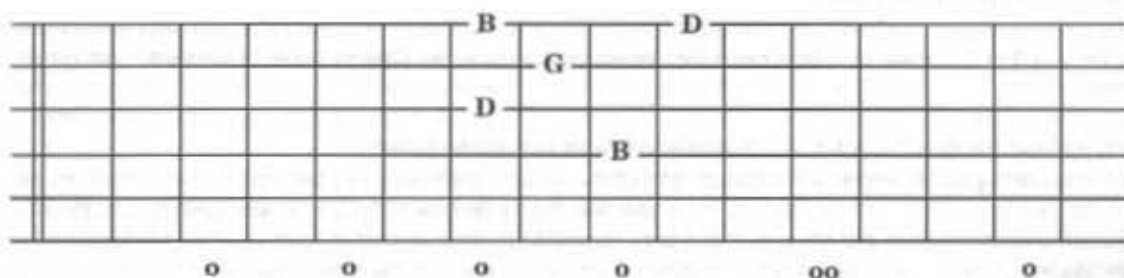
What is it about Django's guitar playing that makes it stand out from all of the other guitar playing, guitar players, and guitar music that you have been exposed to?

Django's guitar playing always has so much personality in it, and seems to contain such joy and feeling that it is infectious. He also pushes himself to the edge nearly all the time, and rides a wave of inspiration that sometimes gets dangerous. Even the few times he does not quite make his ideas flow out flawlessly it is still so exciting and innovative sounding that mistakes don't matter! Django's seemingly never-ending bag of licks, tricks and colors always keep the song interesting, and his intensity level is rarely met by any guitarist. Django's technique was not only phenomenal, but it was personal and unique to him due to his handicap. It is very difficult to achieve the same tone, articulation, and clarity using all 5 left hand fingers. It is possible to get closer with only 2 fingers, but again is quite challenging. Probably the thing about this music that makes it always challenging and exciting to play is that Django raised the bar so high, that it is like chasing genius to get close to his level of playing.

In this DVD/book series you chose to start the first DVD without presenting songs. Instead, you started with the rudiments of Gypsy jazz rhythm and then, when moving on to lead playing, you focused on teaching arpeggios and patterns that would familiarize the viewer with various playing positions on the neck as they relate to different chords. Could you talk about this approach, why you chose to present your material this way, and what the advantages of learning this way would be as opposed to starting out by simply learning songs?

I chose to start out my instructional DVD by teaching the building blocks of the music; rhythmic feels, chord progressions, chord "additions" or substitutions, and arpeggios. These can be applied to any song, and are much more useful for the learning musician than simply learning a song. If a player understands how theory works, even at the most fundamental level, it will make learning other songs and licks much easier. To learn arpeggios all over the fingerboard will help get the player familiar with the possibilities that exist on the guitar, and with basic theory the player will find that all the licks that they have learned in one key can be easily transposed to be used in other keys, just by knowing what the "root" note is, or what scale degree a note is in one key, which then give a "target note" for the new key. Music notation and theory are so often mystifying to the learning player, and even often to the very skilled player. I aim to take away that mystery and show that theory and how it works is very logical, and can be utilized without having to sacrifice any spontaneity or soul. It is simply a tool to help to train the fingers and ears where to go to express the musician's ideas and feelings. Once these skills become second nature, there is little to impeded the flow of emotion-to idea-to phrase-to fingers- to sound-to audience; and that, of course is the final goal of any musician.

G Major Arpeggio Note Map 1



LICK # 1

This first lick is based on one of the G Major Arpeggio patterns that was presented in Volume One of this series (Intro to Gypsy Jazz). See the diagram above. The first four notes are all downstrokes.

▢ = downstroke Λ = upstroke

LICK # 2

Lick 1 is the entrance to this lick (first four notes) and once again are played with downstrokes. Be sure to play the hammer-on and pull-off triplet in the second measure cleanly and add vibrato to the last note. This lick can be played with just two fingers and stays within three fret range.

w = vibrato

LICK # 3

After the first slide play the next three notes as downstrokes, hitting the high D with an upstroke and hold your finger down as you alternate pick up the chromatic scale landing on the high G.



1

1

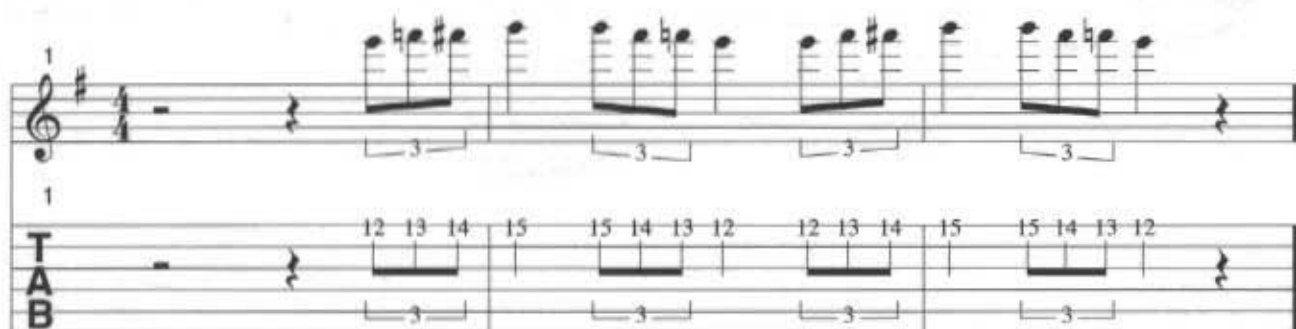
TAB

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Detailed description: This block contains the musical notation for Lick #3. It consists of a standard musical staff and a guitar tablature staff. The musical staff is in 4/4 time with a key signature of one sharp (F#). The lick starts with a quarter rest, followed by a quarter note on D4, an eighth note on E4, and a quarter note on F#4. This is followed by a triplet of eighth notes: G4, A4, and B4. The lick concludes with a half note on C5. The tablature staff shows the corresponding fret numbers: 2, 3, 4, 5, 6, 7, 8, 9, 10, 10, 12, 13, 14, and 15. Fingerings are indicated by numbers 1 through 5 above the notes.

LICK # 4 — CHROMATIC TRIPLET

As in lick 3, hold your finger down on the string through the triplet figures alternate picking with your right hand and accent each quarter note. Be sure to execute this lick cleanly so that each note can be heard.



1

1

TAB

12 13 14 15 15 14 13 12 12 13 14 15 15 14 13 12

Detailed description: This block contains the musical notation for Lick #4, titled 'CHROMATIC TRIPLET'. It features a musical staff and a guitar tablature staff. The musical staff is in 4/4 time with a key signature of one sharp (F#). The lick begins with a quarter rest, followed by a triplet of eighth notes on D4, E4, and F#4. This is followed by four measures, each containing a triplet of eighth notes: G4-A4-B4, F#4-E4-D4, C4-B3-A3, and B3-A3-G3. The lick ends with a quarter rest. The tablature staff shows the fret numbers for each triplet: 12-13-14, 15-15-14, 13-12-12, and 14-15-15. Fingerings are indicated by numbers 1 through 5 above the notes.

LICK # 5 — DIMINISHED ARPEGGIO

Lick 5 starts with the triplet figure as in lick 4, then moves into a diminished pattern. Start the lick with an upstroke, ending on a downstroke at the top of the second measure and alternate for the rest of that measure.



1

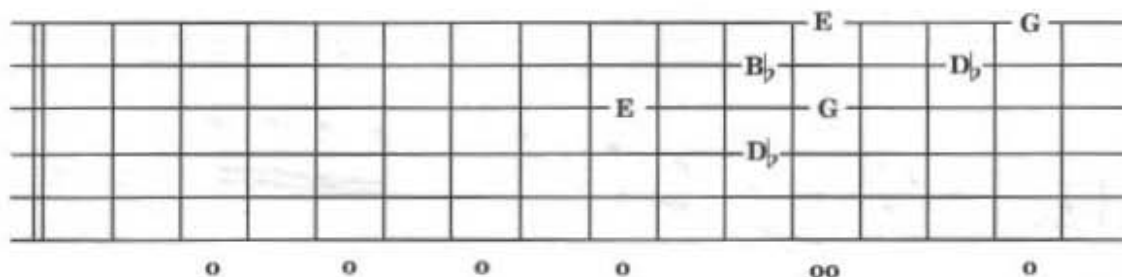
1

TAB

12 13 14 15 12 14 11 12

Detailed description: This block contains the musical notation for Lick #5, titled 'DIMINISHED ARPEGGIO'. It features a musical staff and a guitar tablature staff. The musical staff is in 4/4 time with a key signature of one sharp (F#). The lick begins with a quarter rest, followed by a triplet of eighth notes on D4, E4, and F#4. This is followed by a diminished arpeggio pattern: G4, F#4, E4, D4, C4, B3, A3, and G3. The lick ends with a quarter rest. The tablature staff shows the fret numbers for the triplet (12-13-14) and the arpeggio (15, 12, 14, 11, 12). Fingerings are indicated by numbers 1 through 5 above the notes.

Note Map for G Diminished Arpeggio



Note that the interval here is a minor 3rd as shown on the chromatic scale below:



G DIMINISHED RHYTHM - CD TRACK 1

Before moving on, take some time to work with the G diminished rhythm track on the audio CD. Practice diminished licks over this G diminished chord, remembering that you can also think of it as a Bb, C#, or E diminished chord.

LICK # 6

Use the same picking and fingering as lick 4. This lick can be played over A7b9 moving to a Dm (Dm chord is shown in the last measure).

LICK # 7

The ending of this lick outlines a Dm6 chord (see the Dm6 arpeggio note map on the next page), again this lick would be played over a A7b9 moving to a Dm6.

LICK # 8

Use only two fingers when playing this lick. Start with an upstroke. In the second measure, be sure to play only two notes on each string, playing the F on the tenth fret with the middle finger. This is a classic example of how Django Reinhardt would play a Dm6 arpeggio moving down the fretboard (see Dm6 arpeggio note map below). This lick could also be used over a G9 chord.

Dm6 Arpeggio

The minor 6 is made up of the 1st, flat 3rd, 5th, and 6th scale degrees D=1 F=flat 3 A=5 and B=6

Lick 8 will work over a G9 because the notes of the G9 chord consist of the 1st, 3rd, 5th, flat 7th, and 9th notes of the G scale which are: G, B, D, F, and A.

LICK # 9

This is the same as Lick 8, moved down 5 frets where it can function over an Am6 or a D9 chord. The Am6 arpeggio note map is shown on the next page.

Am6 Arpeggio

The minor 6 is made up of the 1st, flat 3rd, 5th, and 6th scale degrees A=1 C=flat 3 E=5 and F#=6



AM RHYTHM - CD TRACK 2

Now try out your A minor licks, especially the A minor 6th arpeggios, along with the Am rhythm track on the audio CD so that you get used to the 6th tonality on minor chords.

LICK # 10

This is a variation of Lick 9 adding a half-step bend on the last two notes. Start the bend on the 6th fret, bending up a half step for last two notes. In this style, the half-step bend is used most frequently when bending.

1

4/4

1

TAB

5 6 7 8 5 7 5 5 5 6 6

3

HALF STEP BEND HALF STEP BEND

LICK # 11

This lick features ornamentation around the notes of an Am chord. The pickups are one note below and one note above the notes of the Am chord. In addition, a hammer-on and pull-off triplet figure is executed on each of the chordal tones of the Am chord (see note map on next page). Play the triplets very quickly, almost as a pick-up and notice how it is basically the same pattern on each of the top four strings. This is another technique that Django used frequently.

Lick 11 Note Map (Am chordal tones = black notes)

LICK # 12

Lick 12 is a combination of the earlier triplet licks combined with the first phrase of lick 11. As in the earlier triplet licks, start the triplet with an upstroke.



Musical notation for Lick #12, showing a staff with a treble clef and a staff with a bass clef. The key signature is one flat (Bb) and the time signature is 4/4. The lick consists of two measures. The first measure contains a triplet of eighth notes (Bb, A, G) and a quarter note (F). The second measure contains a quarter note (E), a triplet of eighth notes (D, C, B), and a quarter note (A). The bass staff shows the fretting: 5, 6, 7 for the first triplet, 8 for the quarter note, 4, 7 for the second triplet, and 5, 7, 5 for the final triplet.

LICK # 13

Lick 13 combines Lick 12 with the bending from Lick 10 and can be played, again, over an Am6 or a D9 chord.



Musical notation for Lick #13, showing a staff with a treble clef and a staff with a bass clef. The key signature is one flat (Bb) and the time signature is 4/4. The lick consists of two measures. The first measure contains a triplet of eighth notes (Bb, A, G) and a quarter note (F). The second measure contains a quarter note (E), a triplet of eighth notes (D, C, B), and a quarter note (A). The bass staff shows the fretting: 5, 6, 7 for the first triplet, 8 for the quarter note, 4, 7 for the second triplet, and 5, 7, 5 for the final triplet. A "HALF STEP BEND" is indicated above the 6th fret on the 6th string.

LICK # 14

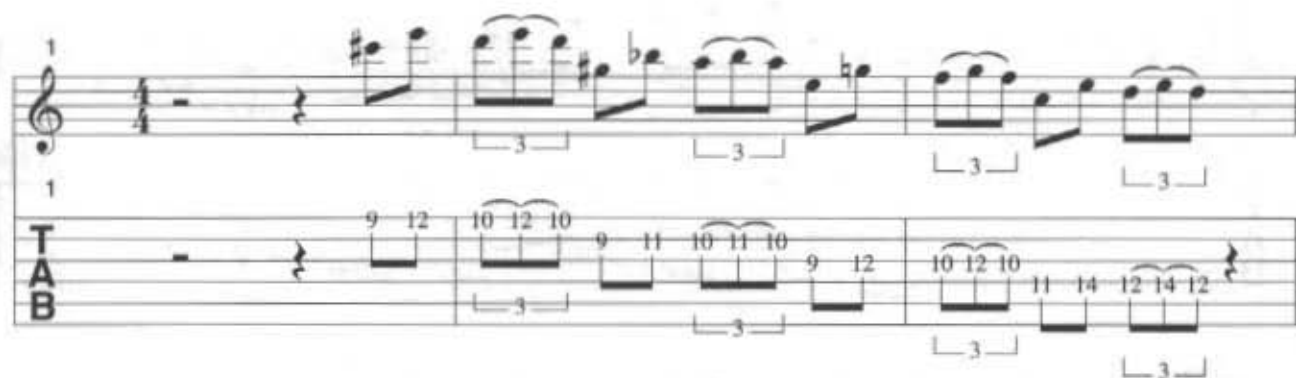
This lick moves the triplet figure from the first to the second string, followed with the descending Am6 arpeggio and again can be played over an Am6 or a D9 chord.



Musical notation for Lick #14, showing a staff with a treble clef and a staff with a bass clef. The key signature is one flat (Bb) and the time signature is 4/4. The lick consists of two measures. The first measure contains a triplet of eighth notes (Bb, A, G) and a quarter note (F). The second measure contains a quarter note (E), a triplet of eighth notes (D, C, B), and a quarter note (A). The bass staff shows the fretting: 5, 6, 7 for the first triplet, 8 for the quarter note, 4, 5, 6, 7 for the second triplet, and 5, 5, 7, 4 for the final descending arpeggio.

LICK # 15

Lick 15 demonstrates how Lick 10 can be moved up and played in a Dm position.



1

1

TAB

9 12 10 12 10 9 11 10 11 10 9 12 10 12 10 11 14 12 14 12

3 3 3 3



AM/Dm RHYTHM - CD TRACK 3

Now work with rhythm track 3 on the audio CD. Try moving back and forth between A and D minor, using the 6th tonality on each chord.

LICK # 16

Lick 16 is a diminished arpeggio and can be used over an A7b9 or an E, G, Bb, or C# diminished chords.



1

1

TAB

15 14 13 12 14 11 12 9 11

3

LICK # 17

Lick 17, another diminished lick, can be played over an E7b9, or D, B, G#, or F diminished chords.



AM BLUES PROGRESSION RHYTHM - CD TRACK 4

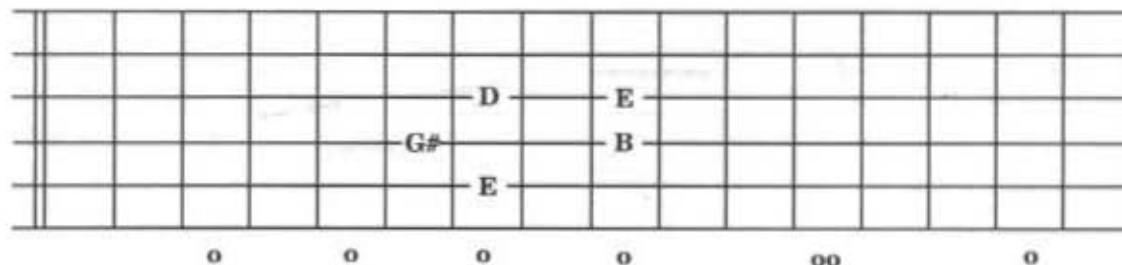
On rhythm track 4 I've provided a A minor blues progression, so you can practice A and D minor licks as in the last track, and add the E7-9 licks over the E chord in the progression.

LICK # 18 — E7 ARPEGGIO LICK

This is an E7 pattern, which again can be played with just two fingers. For strict "Gypsy picking" technique, follow the pick direction markings indicated below.

▣ = downstroke Λ = upstroke

Lick 18 Note Map: E7 Arpeggio



LICK # 19

This is an example of a basic blues phrase which stays again within a three fret radius.



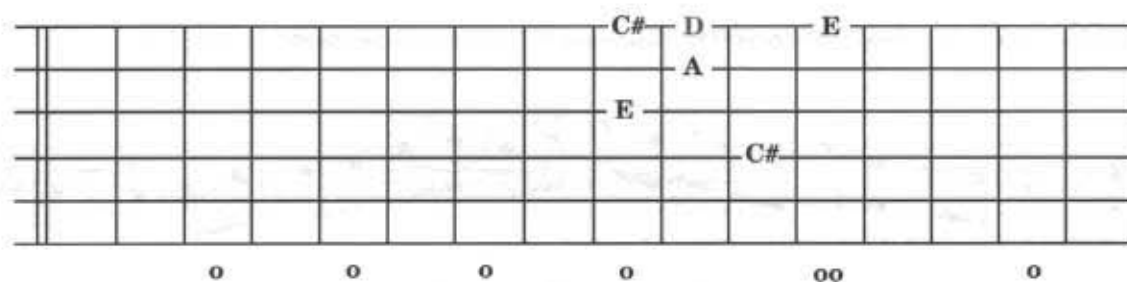
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1

TAB

Musical notation for Lick #19, showing a treble clef staff and a guitar TAB staff. The treble staff is in 4/4 time, starting with a quarter rest, followed by eighth notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, 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Lick 21 Note Map: A major Arpeggio

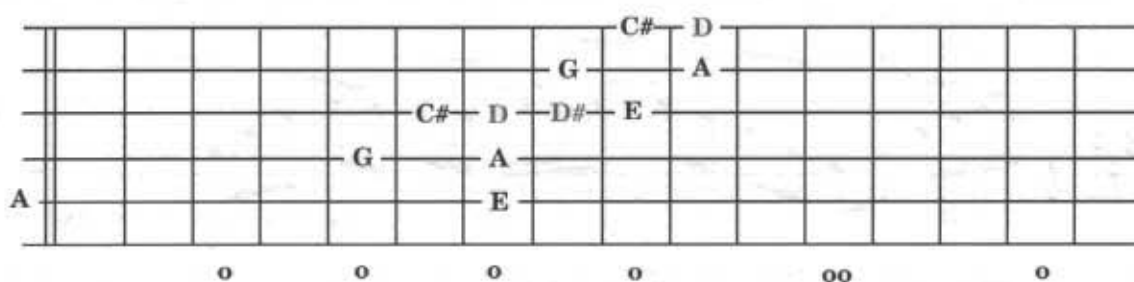


Lick # 22

This lick would be played over an A7 chord again with ornamentation added on the third degree of the scale in two different octaves.

Musical notation for Lick # 22. It includes a standard staff with a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The lick consists of several measures with triplets and slurs. Below the staff is a tablature (TAB) with fret numbers and fingering indicators.

Lick 22 Note Map: A7 Arpeggio



LICK # 23

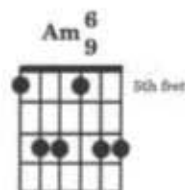
The first four sixteenth notes of this lick are picked down-down-down-up. Be sure that all four sixteenth notes are even in tempo. This type of figure can start a lick with a strong flourish. This lick can be played over an Am6 or D9.

LICK # 24

Lick 24 slows down the first five notes of lick 23. As you practice this, be sure that the picking follows: down-down-down-up-down.

LICK # 25

Lick 25 follows the same picking pattern as Lick 23 and 24 with the first five notes: down-down-down-up-down. This time the lick is over a Dm or G9 chord. Be sure to accent the B with a strong downstroke.



LICK # 26

Start this lick with a downstroke rake across the Am arpeggio up to the B that is starting the second measure. This lick outlines an Am6/9 chord and can also be played over a D13 chord.

LICK # 27

This lick starts with a slide down from the eighth fret down to the fourth fret on the E string. Don't pick the notes in between, but hold your finger down so that the chromatic notes will sound between the C and G#.

The first system of the musical score for 'The Wind' consists of two staves. The top staff is in treble clef with a 4/4 time signature. It begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. This is followed by a triplet of eighth notes: G4, F#4, and E4. Then, there is a quarter note D4, an eighth note C4, and a quarter note B3. The system ends with a quarter rest. The bottom staff is a guitar tablature line, labeled 'TAB' on the left. It starts with a quarter rest, followed by a quarter note on the 8th fret, a quarter note on the 4th fret, and a quarter note on the 7th fret. This is followed by a triplet of eighth notes on the 5th, 7th, and 5th frets. Then, there is a quarter note on the 6th fret, a quarter note on the 5th fret, and a quarter note on the 5th fret. The system ends with a quarter rest.

LICK # 28

This lick shows the one note below followed by one note above the chordal tones of an A minor chord.

The first system of the musical score for 'The Wind' consists of two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, a half note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a whole rest. The bottom staff is a bass clef with a key signature of two sharps and a 4/4 time signature. It begins with a whole rest, followed by a quarter note G3, a quarter note A3, a half note B3, a quarter note C4, a quarter note B3, a quarter note A3, and a whole rest.

LICK # 31

This lick is based on an A6/9 chord (see note map below) and should be picked with all downstrokes except for the last note. Be sure to make the intensity and volume of all the notes even. Adding the 6 and the 9 to the major chord adds color.

A scale tones:

| | | | | | | | | |
|---|---|----|---|---|----|----|---|---|
| A | B | C# | D | E | F# | G# | A | B |
| R | 2 | 3 | 4 | 5 | 6 | 7 | R | 9 |

Note Map: Adding 6 and 9 to A Major Chord



STRAIGHT BLUES RHYTHM - CD TRACK 5

Here is an A major blues progression. Try to use a lot of 6th and 9th scale degrees on the A chord, 7th and 9th degrees on the D chord, and the E7-9 again on the E chord.

LICK # 32

This is a D7b9 arpeggio (see note map on the next page). Start with a downstroke and continue using downstrokes whenever changing to the next string.

Lick 32 Note Map: D7b9 Arpeggio (black notes)

LICK # 33

This lick extends the D7b9 arpeggio with a chromatic run leading up to a high G. This phrase would be useful transitioning from a G7 to a Dm. This lick can also be played using just two fingers. For the last four notes of the chromatic section, slide the middle finger up from the 11th to the 15th fret. Play the high G with lots of attitude and add a stinging vibrato.

LICK # 34

This lick utilizes the down-down-up pattern across two strings. The open G string will always be an upstroke. All of the fretted notes will be downstrokes. You will notice that the C and the open G remain constant in each group of 3, and the third note will raise and lower chromatically from G to E. Make sure that the timing of each note is even and accurate.

1

1 ▣ ▣ ▴ ▣ ▣ ▴ ▣ ▣ ▴ etc.

T
A
B

4

4

0 10 10 0 10 11 0 10 12 0 10 11 0 10 10 0 10 9

▣ = downstroke ▴ = upstroke

LICK # 35

Lick 35 utilizes the same picking pattern on the E and B strings. Use an upstroke for the first pickup, then start your down-down-up pattern.

LICK # 36

This pattern starts with an upstroke followed by two downstrokes across the E and B strings. The left hand position remains the same for each group of three, moving up chromatically.

▣ = downstroke ▴ = upstroke

LICK # 37

This is an Em arpeggio using the picking pattern from lick 36. This is a nice flourish to end a piece in Em.

▣ = downstroke ▴ = upstroke

LICK # 38

Lick 38 is one I used in the solo of "FA Swing". The picking pattern is down-down-up. The moving notes are on the B string leaving the E string ringing open for the entire lick.

1 = downstroke ^ = upstroke

LICK # 39

This is a lick that I used in a phrase in the solo of "FA Swing". It is a fragment of lick #40. This lick, I believe, was first popularized by Stochelo Rosenberg.

1 = downstroke ^ = upstroke

LICK # 40

The first three notes of lick 40 are all downstrokes. The fourth note is an upstroke followed by a pull-off. The sixth note of each series can be either played as an upstroke or a downstroke, whichever works best for you. Practice this lick slowly and evenly and make sure it sounds powerful. Try experimenting with different chord shapes with the left hand once you have the pattern down.

LICK # 41

The first two notes of lick 41 are a pull-off. The third note is an upstroke. Notes 4, 5, and 6 are all downstrokes. Practice this lick until you can articulate it clearly and strongly.

1
1
T
A
B

17 13 15 14 15 13 17

3 3

■ = downstroke ▲ = upstroke

LICK # 42

Where Lick 41 was using a Dm arpeggio as the basis for the lick, this lick uses a Cdim arpeggio. Use the same picking instructions as lick 41. This pattern can be moved anywhere on the neck and useful with lots of different chords. Experiment freely.

1
1
T
A
B

17 14 16 14 16 14 17

3 3

■ = downstroke ▲ = upstroke

LICK # 43

This is a technique used to great effect and is flashy and impressive when played strongly. The right hand picking pattern is up-down-down-down. Be sure to play each note evenly in time and volume. The left hand retains the same chord shape and moves up one fret or down one fret with each four-note pattern.

1
1
T
A
B

2 2 3 3 4 4 5 5 4 4 3 3 2 2 1 2

▲ ■ ■ ■

■ = downstroke ▲ = upstroke

LICK # 44

Lick 44 follows the same picking pattern as Lick 43. This time the chord shape moves up three frets each time the pattern starts over. Again, practice for even timing, accuracy and clarity of each note.

1

1

TAB

2 2 1 2 5 4 5 8 8 7 8 11 10 11 14 13 14

Detailed description: This block contains the musical notation for Lick #44. It consists of a standard staff with a treble clef and a key signature of one sharp (F#), indicating the key of D major. The time signature is 4/4. The lick is written in four measures. The first measure starts with a '1' above the staff, indicating the first finger. The notes are D4 (quarter), F#4 (quarter), A4 (quarter), B4 (quarter), D5 (quarter), F#5 (quarter), A5 (quarter), and B5 (quarter). The second measure starts with a '1' above the staff, indicating the first finger. The notes are D5 (quarter), F#5 (quarter), A5 (quarter), B5 (quarter), D6 (quarter), F#6 (quarter), A6 (quarter), and B6 (quarter). The third measure starts with a '1' above the staff, indicating the first finger. The notes are D6 (quarter), F#6 (quarter), A6 (quarter), B6 (quarter), D7 (quarter), F#7 (quarter), A7 (quarter), and B7 (quarter). The fourth measure starts with a '1' above the staff, indicating the first finger. The notes are D7 (quarter), F#7 (quarter), A7 (quarter), B7 (quarter), D8 (quarter), F#8 (quarter), A8 (quarter), and B8 (quarter). Below the staff is a TAB line with the following fret numbers: 2, 2, 1, 2, 5, 4, 5, 8, 8, 7, 8, 11, 10, 11, 14, 13, 14. The TAB line is labeled 'TAB' on the left.

LICK # 45

Here we take the same right hand picking pattern and apply it to a Dm9 chord moving to a Dm chord and an E7b9 chord moving to an E chord. Again, make sure that each note has equal value and be careful not to rush the consecutive downstrokes.

1

1

TAB

12 10 12 10 10 12 12 10 10 10 13 13 12 12 12 13 13 12 12

Detailed description: This block contains the musical notation for Lick #45. It consists of a standard staff with a treble clef and a key signature of one sharp (F#), indicating the key of D major. The time signature is 4/4. The lick is written in four measures. The first measure starts with a '1' above the staff, indicating the first finger. The notes are D4 (quarter), F#4 (quarter), A4 (quarter), B4 (quarter), D5 (quarter), F#5 (quarter), A5 (quarter), and B5 (quarter). The second measure starts with a '1' above the staff, indicating the first finger. The notes are D5 (quarter), F#5 (quarter), A5 (quarter), B5 (quarter), D6 (quarter), F#6 (quarter), A6 (quarter), and B6 (quarter). The third measure starts with a '1' above the staff, indicating the first finger. The notes are D6 (quarter), F#6 (quarter), A6 (quarter), B6 (quarter), D7 (quarter), F#7 (quarter), A7 (quarter), and B7 (quarter). The fourth measure starts with a '1' above the staff, indicating the first finger. The notes are D7 (quarter), F#7 (quarter), A7 (quarter), B7 (quarter), D8 (quarter), F#8 (quarter), A8 (quarter), and B8 (quarter). Below the staff is a TAB line with the following fret numbers: 12, 10, 12, 10, 10, 12, 12, 10, 10, 10, 13, 13, 12, 12, 12, 13, 13, 12, 12. The TAB line is labeled 'TAB' on the left.

LICK # 46

Lick 46 places this pattern on the bottom three strings. When using low voicings like this, be sure that your pick is near the bridge to achieve the most clarity possible.

1

1

TAB

4 5 4 3 4 3 4 5 4 5 6 5 6 7 6 7 8 7 8

Detailed description: This block contains the musical notation for Lick #46. It consists of a standard staff with a treble clef and a key signature of one sharp (F#), indicating the key of D major. The time signature is 4/4. The lick is written in four measures. The first measure starts with a '1' above the staff, indicating the first finger. The notes are D4 (quarter), F#4 (quarter), A4 (quarter), B4 (quarter), D5 (quarter), F#5 (quarter), A5 (quarter), and B5 (quarter). The second measure starts with a '1' above the staff, indicating the first finger. The notes are D5 (quarter), F#5 (quarter), A5 (quarter), B5 (quarter), D6 (quarter), F#6 (quarter), A6 (quarter), and B6 (quarter). The third measure starts with a '1' above the staff, indicating the first finger. The notes are D6 (quarter), F#6 (quarter), A6 (quarter), B6 (quarter), D7 (quarter), F#7 (quarter), A7 (quarter), and B7 (quarter). The fourth measure starts with a '1' above the staff, indicating the first finger. The notes are D7 (quarter), F#7 (quarter), A7 (quarter), B7 (quarter), D8 (quarter), F#8 (quarter), A8 (quarter), and B8 (quarter). Below the staff is a TAB line with the following fret numbers: 4, 5, 4, 3, 4, 3, 4, 5, 4, 5, 6, 5, 6, 7, 6, 7, 8, 7, 8. The TAB line is labeled 'TAB' on the left.

UNDECIDED (MELODY)

It is always good to be familiar with the basic melody of a song before you start improvising over the changes. Here is the basic melody of "Undecided", which repeats three times in the song.

The image shows the first two systems of the melody for "Undecided". Each system consists of a treble clef staff and a guitar TAB staff. The first system is marked with a '1' at the beginning of both staves. The second system is marked with a '4' at the beginning of both staves. The melody is written in 4/4 time with a key signature of one sharp (F#). The TAB staff shows fingerings for each note, with some notes having multiple possible fingerings indicated by numbers 2, 3, 4, and 5.

"Undecided" written by Charles Shavers & Sid Robin.
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UNDECIDED (IMPROVISATION BASED ON DJANGO SOLO 1938)

On the next two pages I present a solo similar to what Django Reinhardt played on his classic 1938 recording of "Undecided." This solo incorporates many of the arpeggios that we have spoken about earlier in this course. The opening measure contains a D6/9 arpeggio moving quickly to a Dm6 arpeggio played over the G chord resulting in a G9 tonality. Django then outlines a E9 chord and an A9 chord as he moves back to the D chord. For the second phrase, Django stays mostly in a D major, imposing this tonality over the other changes.

The bridge section starts with a D13 arpeggio with the added interest of the flatted 13 (or augmented 5) creating harmonic tension. The rest of the chords in the bridge are all outlined with arpeggios, ending with one of Django's trademark two-octave arpeggio triplet patterns. Pay close attention to the pick direction and fingering of this arpeggio.

To close out the solo, Django returns with variations of the opening phrases, which gives the solo a framework and feeling of resolution.

Note: This is not an exact transcription (note-for-note) of Django's solo. However, many of the licks are the same and I am presenting this arrangement in order to illustrate concepts discussed throughout this series.

The chord changes for "Undecided" are included on track 6 of the audio CD, played at a moderate speed. Practice Django's licks along with this track, making sure that they are played cleanly and with a lot of attitude and swing.

UNDECIDED

1 **D6** **G**

1

TAB

11 12 11 12 14 12 11 12 11 12 12 10 12 10 10 11 9 12 10 10 12 9 9

5 **E7** **A7** **D6**

5

14 12 15 12 13 12 14 12 12 14 12 14 12 12 12 12 15

9 **D6** **G**

9

14 17 14 15 14 15 14 17 14 15 14 17 14 15 14 14 12 14 12 15 12 12

13 **E7** **A7** **D6**

13

10 10 10 10 12 14 12 11 12 12 11 12 9 10 11

"Undecided" written by Charles Shavers & Sid Robin.
Used by Permission. Courtesy Universal Music Corp. (ASCAP)

17 **D7** **G**

21 **E7** **A7**

25 **D6** **G**

29 **E7** **A7** **D6**

"Undecided" written by Charles Shavers & Sid Robin.
Used by Permission. Courtesy Universal Music Corp. (ASCAP)

UNDECIDED CHORD FORMS

CD TRACK 6



1

D6 3rd fret

G 3rd fret

5

E7 5th fret

A7 5th fret

D6 3rd fret

9

D7 3rd fret

G 3rd fret

13

E7 5th fret

A7 5th fret

17

D6 3rd fret

G 3rd fret

21

E7 5th fret

A7 5th fret

D6 3rd fret

The page contains six musical staves, each with a treble clef and a key signature of two sharps (F# and C#). Each staff begins with a measure number (1, 5, 9, 13, 17, 21) and a repeat sign. Above each staff are guitar chord diagrams for specific frets. The diagrams are as follows:

- Staff 1:** D6 (3rd fret) and G (3rd fret).
- Staff 2:** E7 (5th fret), A7 (5th fret), and D6 (3rd fret).
- Staff 3:** D7 (3rd fret) and G (3rd fret).
- Staff 4:** E7 (5th fret) and A7 (5th fret).
- Staff 5:** D6 (3rd fret) and G (3rd fret).
- Staff 6:** E7 (5th fret), A7 (5th fret), and D6 (3rd fret).

The chord diagrams show fingerings on a 6-string guitar grid. 'x' marks indicate muted strings. The diagrams for D6, G, E7, and A7 are consistent across the page. The D7 diagram shows a different fingering for the 3rd fret compared to the other D6 diagrams.

LICK # 49

This is a lick that Django composed a whole song around ("Apelle Direct"). It is basically taking the notes of a C6 chord and starting one half step below each chord tone. Play a down and up stroke on each string as you move across the top four strings.

Musical notation for Lick #49. The top staff is in 4/4 time, key of D major (one sharp). It shows a sequence of eighth notes: D4 (quarter rest), E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bottom staff is a guitar TAB with strings labeled T (Treble), A, B, and B. It shows the fretting for the lick: 1st string (open), 2nd string (4th fret), 3rd string (5th fret), 4th string (4th fret), 5th string (4th fret), 6th string (4th fret), 5th string (4th fret), 4th string (4th fret), 3rd string (5th fret), 2nd string (4th fret), 1st string (open).

LICK # 50

This lick is also found in "Apelle Direct" and is comprised of an F#dim arpeggio leading up to a C arpeggio. Picking pattern is down-up-down-up-down-up. Two notes on each string again.

Musical notation for Lick #50. The top staff is in 4/4 time, key of D major (one sharp). It shows a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bottom staff is a guitar TAB with strings labeled T (Treble), A, B, and B. It shows the fretting for the lick: 1st string (open), 2nd string (4th fret), 3rd string (5th fret), 4th string (4th fret), 5th string (4th fret), 6th string (4th fret), 5th string (4th fret), 4th string (4th fret), 3rd string (5th fret), 2nd string (4th fret), 1st string (open).

LICK # 51

This is a lick that I used in "J'Attendrai" on my *Franco American Swing* CD. This lick is used over C7 for two bars resolving to F. The chromatic triplets can be picked down-up-down or the entire lick can be picked with alternating picking. Try both to hear the difference.

Musical notation for Lick #51. The top staff is in 4/4 time, key of D major (one sharp). It shows a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bottom staff is a guitar TAB with strings labeled T (Treble), A, B, and B. It shows the fretting for the lick: 1st string (open), 2nd string (4th fret), 3rd string (5th fret), 4th string (4th fret), 5th string (4th fret), 6th string (4th fret), 5th string (4th fret), 4th string (4th fret), 3rd string (5th fret), 2nd string (4th fret), 1st string (open).

WANETA'S WALTZ (B SECTION) BY RAUL REYNOSO

This is the B section to Raul Reynoso's "Waneta's Waltz". The right hand picking pattern for all the triplet figures is down-down-up. This is a good melody to practice this difficult triplet figure which picking pattern crosses two strings in the first two notes of triplets. As in all the exercises, make sure to play each note clearly and don't raise the tempo until you can play the melody at a slower speed. This tune is recorded on Raul's CD **Royal Street** and is available at www.rhythmbrothers.com.

1

TAB

1

5

9

13

Dm7 **G7** **C6**

Bm7b5 **E7** **Am6**

Dm7 **G7** **C6**

Fmaj7 **Bm7b5** **E7** **Am**

"Waneta's Waltz" written by Raul Reynoso.
Used by Permission. Courtesy Raul Reynoso (BMI)

WANETA'S WALTZ - B SECTION CHORD FORMS

CD TRACK 7



1

Dm7 10th fret

G7 8th fret

C6 7th fret

5

Bm7,5 6th fret

E7 5th fret

Am6 4th fret

A7 5th fret

9

Dm7 10th fret

G7 8th fret

C6 7th fret

Fmaj7 8th fret

13

Bm7,5 6th fret

E7 5th fret

Am6 4th fret

A7 5th fret

Practice this section of "Waneta's Waltz" with track 7 of the audio CD, and thank Raul Reynoso for the difficult picking of this melody. Master this song with proper picking and you will have a very useful skill to apply to other phrases.

LICK # 52

Lick 52 combines the up-down-down-down picking pattern with an augmented chord that moves up in whole steps. This can be used over an F#aug chord or a D_{aug} chord or when a whole tone tonality is required.



1

TAB

1 2 3 2 4 3 4 6 7 6 8 9 8 10 11 10 12 13 12

Detailed description: The image shows the musical notation for Lick # 52. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lick consists of 13 notes: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G#5 (quarter), A5 (quarter), B5 (quarter), C#6 (quarter), and D6 (half). The bottom staff is a guitar tablature with 12 frets. The notes are: 1 (F#4), 2 (G#4), 3 (A4), 2 (G#4), 4 (B4), 3 (A4), 4 (B4), 6 (C#5), 7 (D5), 6 (C#5), 8 (D5), 9 (E5), 8 (D5), 10 (E5), 11 (F#5), 10 (E5), 12 (F#5), 13 (G#5), and 12 (F#5).

LICK # 53

Lick 53 shows how the augmented pattern can be used resolve a G_{aug} to a C chord.



1

TAB

1 3 4 3 5 6 6 5 7 8 8 7 8 8 8 8

Detailed description: The image shows the musical notation for Lick # 53. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lick consists of 13 notes: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G#5 (quarter), A5 (quarter), B5 (quarter), C#6 (quarter), and D6 (half). The bottom staff is a guitar tablature with 12 frets. The notes are: 1 (F#4), 3 (A4), 4 (B4), 3 (A4), 5 (C#5), 6 (D5), 6 (D5), 5 (C#5), 7 (E5), 8 (F#5), 8 (F#5), 7 (E5), 8 (F#5), 8 (F#5), 8 (F#5), and 8 (F#5).



ALTERNATE C AND G CHORD PROGRESSION - CD TRACK 8

This C to G₇ augmented progression is good for practicing a whole tone scale on the G₇⁺ and resolving it to the C chord. Move around on the fingerboard, finding different places to play the whole tone licks.

LICK # 54

This is a whole-tone lick using only whole-step intervals. Try playing it using just two fingers and notice the patterns that it creates on the fingerboard.

LICK # 55

This is another whole-tone lick. Again, notice the patterns that this lick creates and realize that it can be moved anywhere up the neck as a whole-tone scale is modular.

LICK # 56

This is whole-tone scale up and down. Use a down stroke whenever changing strings.

LICK # 57

This moving chordal lick can be very effective to punctuate a phrase. After playing the first chord of the second measure, grab the shape of the following chords around the third or fourth fret, sliding the chords up while picking rapid 16th note triplets and stop at the 11th fret to punctuate the last two chords.

SNOWFLAKE WALTZ

Here is the B section to another waltz. This one I composed and it again incorporates many different techniques within the melody. In the fourth bar be sure to hold down the chord form with your left hand as you slide it up the fingerboard coordinating your picking hand to strike as the chord ascends each fret. Done correctly, you should land on beat one of the next measure on the 10th fret with a strong downstroke.

Leading into measures 10 and 11 be sure to play 3 downstrokes in a row in the triplet figures leading to an upstroke on the downbeats of the measures.

In measure 20, alternate the picking of the chromatic scale and you should end up on a downstroke at the top of bar 33. Notice also the picking pattern of the final arpeggio lick. This is the same lick that you will find at the end of the bridge in "Undecided". You can hear the complete song on my **Franco-American Swing** CD.

SNOWFLAKE WALTZ - B SECTION

1 **D6**

1 **TAB**

5 **A7**

9 **F#7** **Bm**

13 **E7** **A7** **A7aug**

"Snowflake Waltz" written by John Jorgenson.
Used by Permission. Courtesy Jorgensongs (BMI)

SNOWFLAKE WALTZ - B SECTION (CON'T)

17 **D6**

17

21 **B7** **Em**

21

25 **Gm7** **C7** **F#m7** **B7**

25

29 **Em7** **A7** **D6**

29

SNOWFLAKE WALTZ - B SECTION (CON'T)

33 **Gm7** **C7** **F#m7** **B7**

33

37 **Em7** **A7** **D6**

37

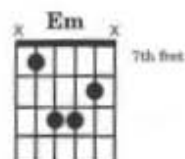
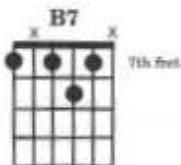
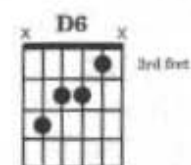
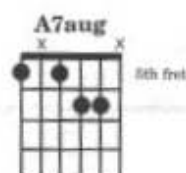
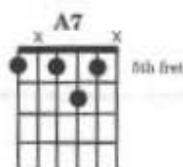
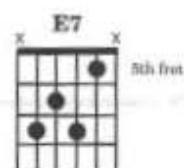
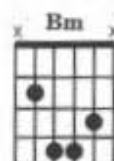
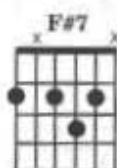
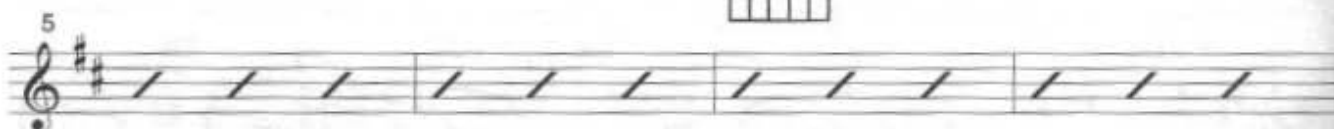
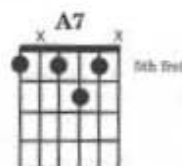
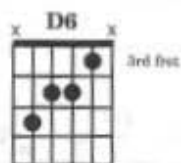
The musical score is written for guitar in G major. It consists of two systems of music. The first system starts at measure 33 and ends at measure 36. The second system starts at measure 37 and ends at measure 40. Chord changes are indicated above the staff: Gm7 at measure 33, C7 at measure 34, F#m7 at measure 35, B7 at measure 36, Em7 at measure 37, A7 at measure 38, and D6 at measure 39. The score includes a treble clef, a key signature of one sharp (F#), and a common time signature. Fingering numbers (1-4) are provided for many notes. There are several triplets indicated by a '3' over a bracket. The piece concludes with a double bar line at measure 40.



"SNOWFLAKE WALTZ" CAN BE HEARD ON
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SNOWFLAKE WALTZ (B SECTION) CHORD SHAPES

CD TRACK 9



SNOWFLAKE WALTZ (B SECTION) CHORD SHAPES (CON'T)

25

Gm7 C7 F#m7 B7 7th fret

29

Em7 7th fret A7 5th fret D6 3rd fret

33

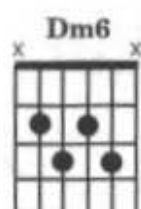
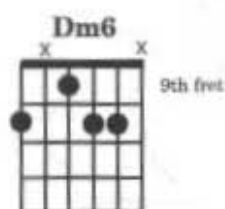
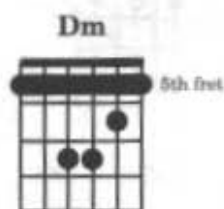
Gm7 C7 F#m7 B7 7th fret

37

Em7 7th fret A7 5th fret D6 3rd fret

On audio track 9 I've provided the rhythm for the last section of "Snowflake Waltz" at a medium speed. Again be sure to pick cleanly, and be aggressive with the waltz rhythm.

Here are a few different D minor voicings. The first one is the familiar D minor barre chord at the 5th fret. The second is an expansion of the "3 Note Chord" shape high up the neck at the 10th fret with the 6th added, and the third is a nice chunky voicing down on the neck which has the 6th on the bottom of the chord. This third shape can also be used as a B minor 7-5, or a G9.



LICK # 58

Here is an ascending D7b9 arpeggio. After the first major 3rd from d to F#, all of the other intervals are minor 3rds, creating a diminished tonality.

APPENDIX

CHROMATIC SCALE ON ALL 6 STRINGS

| | | | | | | | | | | | | | | |
|---|-------------------|-------------------|-------------------|-------------------|---|-------------------|-------------------|-------------------|-------------------|---|-------------------|----|--|--|
| E | F | F#/G _b | G | G#/A _b | A | A#/B _b | B | C | C#/D _b | D | D#/E _b | E | | |
| B | C | C#/D _b | D | D#/E _b | E | F | F#/G _b | G | G#/A _b | A | A#/B _b | B | | |
| G | G#/A _b | A | A#/B _b | B | C | C#/D _b | D | D#/E _b | E | F | F#/G _b | G | | |
| D | D#/E _b | E | F | F#/G _b | G | G#/A _b | A | A#/B _b | B | C | C#/D _b | D | | |
| A | A#/B _b | B | C | C#/D _b | D | D#/E _b | E | F | F#/G _b | G | G#/A _b | A | | |
| E | F | F#/G _b | G | G#/A _b | A | A#/B _b | B | C | C#/D _b | D | D#/E _b | E | | |
| | | | o | | o | | o | | o | | | oo | | |

SCALE TONES IN ALL 15 KEYS

| KEY | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|----------------------------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|
| C/Am | C | D | E | F | G | A | B |
| G/Em | G | A | B | C | D | E | F# |
| D/Bm | D | E | F# | G | A | B | C# |
| A/F#m | A | B | C# | D | E | F# | G# |
| E/C#m | E | F# | G# | A | B | C# | D# |
| B/G#m | B | C# | D# | E | F# | G# | A# |
| F#/D#m | F# | G# | A# | B | C# | D# | E# |
| C#/A#m | C# | D# | E# | F# | G# | A# | B# |
| F/Dm | F | G | A | B _b | C | D | E |
| B _b /Gm | B _b | C | D | E _b | F | G | A |
| E _b /Cm | E _b | F | G | A _b | B _b | C | D |
| A _b /Fm | A _b | B _b | C | D _b | E _b | F | G |
| D _b /B _b m | D _b | E _b | F | G _b | A _b | B _b | C |
| G _b /E _b m | G _b | A _b | B _b | C _b | D _b | E _b | F |
| C _b /A _b m | G _b | A _b | B _b | C _b | D _b | E _b | F _b |



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In the first volume **Intro to Gypsy Jazz Guitar**, Jorgenson provides the foundational information and practice material necessary for you to gain an understanding of the Gypsy jazz guitar style. The first half of this volume addresses the important element of Gypsy jazz rhythm. After discussing correct right hand rhythm technique, Jorgenson teaches the closed chord forms of a basic blues progression and then systematically introduces new chords into that progression to add "color" and "spice" while also introducing you to the characteristic "moving chord" style of Gypsy rhythm. After addressing the basic blues progression, Jorgenson then transitions into the more Gypsy sounding minor blues progression and introduces the "three-note" chords which are prominent in Gypsy style rhythm guitar.

The second half of the first volume addresses soloing. Here Jorgenson not only lays the groundwork of Gypsy jazz soloing, but in the process also presents you with a method which serves to greatly enhance your understanding of the fingerboard and improvisational playing. Jorgenson teaches arpeggios, note maps, lead patterns, and Gypsy techniques in every area of the fingerboard and in various keys. Additionally, he masterfully shows how the arpeggios and patterns relate to one another.

Once you have laid a foundation by completing the material in the first volume, the second volume **Intermediate Gypsy Jazz Guitar**, also presented in the DVD/CD/Book format, continues by presenting you with characteristic Gypsy style licks and techniques that are based on the arpeggios and patterns taught in the first volume. Once again Jorgenson presents a very systematic learning method by first teaching simple licks and techniques and then gradually building to more complex material. In studying the left and right hand techniques and ornamentations presented in the second volume, the student will gain an understanding of how to play the guitar with the Gypsy "accent." Jorgenson also begins the study of Django Reinhardt's playing here by teaching an improvised chorus that Django played on a recorded version of the song "Undecided."

Once you have completed the foundation work in the first volume, and the study of Gypsy jazz guitar techniques and ornamentations presented in the second volume, you are now ready to dive into the intricacies of Django Reinhardt's solo guitar playing. In the third volume, **Advanced Gypsy Jazz Guitar**, Jorgenson teaches three complete Reinhardt solos. He presents the songs "Minor Swing", "Limehouse Blues", and "Dinah", but does not simply lay out the solo for you to memorize. Jorgenson presents a complete study of these solos by analyzing Django's phrasing and note choices. The goal here is to take you beyond solo memorization. In studying the choices that Django made in constructing his solos, you will learn how to best create your own arrangements and improvisations in this style.

BY JOHN JORGENSON

John Jorgenson is perhaps best known as a founding member of the Desert Rose Band, for his dazzling fretwork with the super guitar trio The Heilecasters, from his six-year stint as a member of Elton John's band, and his session work with a diverse range of artists including rock icons Elton John, Bob Dylan, Bonnie Raitt and Bob Seger, country legends Willie Nelson, Johnny Cash, Emmy Lou Harris and Hank Williams Jr., and international superstars like Barbara Streisand and Luciano Pavarotti.

Even though he has made his living playing primarily rock, country, and pop music John's love for jazz and swing music dates back to his youth when his father, James, was conducting for Benny Goodman. John, who idolized Goodman, actually got to play with his hero while his father led the way. As accomplished on clarinet as he is on guitar, Jorgenson's first swing recording *After You've Gone* was a tribute to both his heroes, Django Reinhardt and Benny Goodman. Released in 1985, John played Django style Gypsy jazz on the first side of the LP and recreated the sound of the Benny Goodman Quintet, playing both Charlie Christian's electric guitar parts and Goodman's swinging clarinet style, on the other. His 2004 release *Franco-American Swing*, which primarily features John's original swing music, has received rave reviews.

In the world of Gypsy jazz music, John Jorgenson has long been known as one of the true American masters of the Django Reinhardt guitar style. In 2003, when the musical director for John Duigan's film *Head In The Clouds* was looking for someone who could faithfully re-record two tracks from the Quintet of the Hot Club of France for use in the film *Guitar Player Magazine's* editor recommended Jorgenson. John not only transcribed and recorded the Hot Club's "Blue Drag" and "Minor Swing" for use in the film, he also played the role of Django Reinhardt in the movie.

John has also performed with leading European Gypsy jazz artists Bireli Lagrene and Romane, appeared on recordings with Babik Reinhardt and Angelo Debarre, and has written many articles and lessons for national and international guitar magazines.

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